



# NORMAL

THE NUDE, SEEN BY

MARC LAGRANGE • HERVÉ LEWIS

TONY KELLY • INGE PRADER • STEVEN LYON

LE TURK • SZYMON BRODZIAK • SZYMON BRODZIAK





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N O R M A L

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LIMITED EDITION

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# FOREWORD

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**Ainsi donc le héros de cette comédie  
Restera nu, madame,  
- et vous y consentez.**

**Alfred de Musset,**  
*Namouna – Champ Premier (1832)*

Dear reader,

Here is the very first special edition of Normal in a deluxe publication.

Each of you, in your own way, has contributed to the publication of this book, and we are very grateful.

The vocation of Normal is to serve the art through photography, artistic nudes and fashion. This aesthetic and opulent limited edition, is designed as a precious setting to sublime the works of photographers, designers, and models presented herein.

Despite its nature both restrictive and subjective, this anthology suggests diversity, synergy and of course the richness of these photographs, whether intricately staged tableau or a portrait

By presenting the singularities of the imagination of each of the talented creators, we wanted to introduce you to their practices, their authenticity.

This book, which is yours, is an invitation. An invitation to gaze, to ponder, to dream. An invitation to contemplate some unique artworks: original, brilliant, dreamlike, poetic, realistic and as always: subtle creations.

***Editorial Board***







# PARTIE I

*When light collides with the body*

# MARC LAGRANGE

↔ *We humbly salute, one of the greatest* ↔

Marc Lagrange tragically passed away on the 26th of December, in Tenerife, Canary Islands. With his death the artistic world of photography is in mourning. A talented man has died, a photographic genius is gone. The Normal editorial team admired this small, simple, discreet, passionate and fascinating man. We admired his intensely precise and sensual vision. Two weeks prior, we had just realised a filmed interview of him in Paris, we talked about photography, about his creations, not knowing that we would never have the opportunity to discuss with him again. This interview is detailed in the following pages. He talked about his projects, his ambitions. At 57 years of age, he remains alive through his work: rich, diverse and unique creations. Marc was born in Kinshasa, Congo in 1957. He later travelled to Antwerp in Belgium where he works and decides to settle. He discovers a passion for photography at the age of 15 and receives the influence of several renowned photographers like Helmut Newton and Richard Avedon for the timeless nature of their negatives, but mostly Irving Penn, who was to him the greatest photographer. His cinematographic approach enables him to create the staging of magnificent exotic sceneries. His ultimate goal was to raise sensuality to its climax, to find the additional detail in each image which transcends reality in order to create a unique experience for the viewer to become free to make his own interpretation.

“I am always looking for beauty”. When capturing his images, Marc tends to promote the natural aspect of the body’s curves, to show the skin’s texture of his models, and most of all, to put them forward.

His dream-like and fascinating universe is portrayed by a sumptuous, baroque and opulent décor and by sensual women, both dazzling and fragile. More than simply just models his muses are his friends, and he has photographed them at different periods of their lives. The respect he has for the power and the mystery of these women creates an atmosphere of trust within which, though naked, they are in control of the situation. Showed throughout the world, his work draws collectors from all over the globe. In 1980, he decides to concentrate exclusively his work to photography and creates portraits and nudes of fabulously flawless women. For him, a nude photograph may evolve into a portrait. His passion for large polaroids starts in 1990, he will then makes it his favourite means of expression. In order to immortalise his iconic portraits he spends a lot of time on the selection of location, the ideal casting, the lighting, perspective and the right pose to shoot.

Extremely meticulous, Marc is a perfectionist when it comes to photography. Each detail is important to him, and nothing is left to chance. He typically realises several series and sequences before finding the right atmosphere he wishes to pass on to the viewer.















**What is your main attribute?**

I'm a great perfectionist! When I start to create a picture reflect on it for a long time the long, I think it through. Everything must be well coordinated and prepared. I analyze everything, especially the wardrobe which for me is of capital importance. I have an eye on everything, from the actual shooting all the way to the development. I try to ensure that everything is perfect. I'm not someone easy work with (laughs), I may be very demanding, but I'm not harsh or forceful, I'm pretty quiet, and I always try to explain to the team, to everyone, what I'm looking for.

**What are you the least proud of?**

(Laughs) I'm therefore too obsessive! Pushed to the extreme, being too demanding can be frustrating.

**Why the nude ?**

I am often catalogued as a photographer of erotic nude. It is a title which displeases me, and which I do not give myself. I do nude, a lot of nudes, but I want it to be more than "just nudes". I'm looking to stylize the nude, to make it cultural, that my images have meaning! I started by making photographs for Playboy, or similar kinds of publication, but I can no longer do so, it is too low-end, too trite. I show pictures of naked women with a story, a narrative series, like: the Banquet or more recently the Maritime Hotel. In this series there is always something happening, an allegory, a narration, a tension, and it is never to show the nude for nudity's sake. This is consistent with the work and thought of Helmut Newton. He has shot many nudes but with an underlying frame in mind. The viewer projects himself in front of each photograph is, he invents his own story. I really like women and especially naked women, but women that are staged, positioned and not exhibited. Through my work on nudes

in Senza Parole, I specifically worked on art history, making references to sculpture, painting and cinema. The nude is not an excuse for shooting a naked woman. It is a comprehensive approach.

**And precisely through this approach, what do you want to express?**

I wish that the viewer be moved by the ideas; they become observers. My intention is that the picture triggers emotions in people. And that is why I played with the naked. I have a project for a Museum, this is no longer a secret, inspired by the Roman decadence, something like the Fellinian Satyricon!

**Do you build stories in several photos ?**

In Maritime Hotel, each picture tells a complete story, it's a movie. There is site location, casting, a real cinematographic approach. We mainly work with imagery and cinematic lighting. My images are almost movies. I make movies, and it is my goal perhaps in a sense. But the picture is even more difficult than the movie! I need to capture an image which doesn't move, and where you can see all the details and also every defect. In a film, it is more fluid, they can be hidden. With an image, nothing can be concealed.

**Which movie makes you cry ?**

Generally, I don't cry at movies! Not much. I love movies from Lynch, or Paris Texas: one of my favorite movies.

**The difference between erotica and porn ?**

I am not sure. For me, eroticism is art. Someone like Araki is perhaps more vulgar, this is not my style. Mine is softer, more stylized.

**How do you choose the Lagrange woman ?**

If I make the castings, it is because I want women who pose and who know how to pose. I'm looking for models, actresses more precisely, who have something to tell, who have a spark. That is why I so often come to Paris. From the first minute I know if history will work or not, if they want to pose topless or not, to show off their body. When I see that it works, I invite them in my studio in Antwerp, we shoot for half a day or a day. I have a whole group of women and models that are part of my universe! A little like Almodóvar who has a clan, a family. I have several muses. With Emilie for example, I can make images with infinite possibilities. She has a beautiful body, which I can sculpt and shape to my photograph. I have different themes and I know which profile will adapt best to a particular scene. I follow the news, I see a new place and I think of a girl. It's a holistic approach.

I'm looking for models, that I can stimulate, I'm looking to get the most out of them, the maximum of emotions, making sure they feel confident, and it works best with people I've known for years. It's like a great theater !

**How did you get into nude photography ?**

I did a lot of fashion photography, advertising, I then had the freedom to book models that I liked. As soon as I had finished shooting, I found myself making a catalogue with my own studio photographs. I then realized my first nudes shots, influenced by Jean Loup Sieff's reflections, with lingerie and curves. I was 28, 30 years old maybe.

**Elegance, what is it to you ?**

It's everything! This is the manner, the quality, the expression, the style, the look, the purity, the way one moves...in short, so many things!





























**You've never had the urge to do a more trashy style ?**

No, not really. Two weeks ago, I was with one of my muses, who lives in New York, I shot her in Los Angeles, at the chateau Marmont, then in Holland. I have a photo with her in my Hotel Maritime series. I recreated the same installation in a studio because this series was not finished. I have rebuilt the studio decor and I wanted to add 5 or 6 scenes. I did a shoot; she was made-up as a Russian prostitute. I went in a Love Hotel, me as a businessman with my suitcase, she as an Escort with a fur coat. And I started to take pictures, not really trash but more connoted, if you want. A David Lynch's influence, in the colors or the atmosphere.

**How do you select your locations ?**

I do my own research, I come across photos, people make recommendations. I know some people who have superb villas; I go there to preview them, and I will check everything. I'm continuously looking for beautiful places!

**The picture with the elephant, where was it shot ?**

It was a secret until recently. It is in the stock exchange centre, in downtown Antwerp. The building has been closed for 15 years for renovation and I got permission to shoot there. The work ends in 2018 and they are doing underground parking. There are large bulldozers; the space is huge and beautiful.

**You managed to get into a closed building with an elephant ?**

Yes, and with camels too! I had to organise transport and close the whole street. A small operation (laughs), a small production! Like I said, it's a movie! Everything is organized!

**Why do you stay in Antwerp ?**

I like to move around but I am based in Antwerp. My studio is really well decorated, the old-fashioned way, by the Decorator of the Opera: ancient structures, old materials, the decor helps me think! One of the greatest photographers for me is Irving Penn, his material, his structures. And like him, I enjoy that too, this sense of photography. I have built two major studios, lulled by the light of the day with old flooring. It is a whole universe, it isn't the Lagrange studio, it is The Workshop, and it is two hours from Paris, all the girls from Paris are with me!

**How did you start photography ?**

I have always done photography! Since the age of 12. I was fascinated. (Laughs) At the age of 28, I was an engineer. I started to shoot my brother-in-law. At that time, it was a famous model, he had notably posed for Olivero Toscani with whom he led major campaigns. I shot him; all the agencies have seen the photos and wondered who took them. Saturdays and Sundays, I was doing tests and then I made my first book. This was a big turning point in my life. At that time, I had a lot of work given to me as an engineer. I was watching people around me; they were old and grey, not their bodies, but their souls, they had nothing to do and I did not recognize myself in them. Personally, I wanted to scream, I wanted to live! And I stopped being an engineer. People told me: "you're crazy!" I followed my

heart! And it worked.

**I understand that the technical aspect is of great importance for you ?**

Yes! I still prefer to shoot on film. I find it unfortunate that for many this technique is obsolete. It retains another quality. I continue working on film or on very large negatives. These are plates, I am doing a very great film of 30x40, or 40x60 and I found old lenses from 1860 and 1900 that are exceptional and in perfect quality. I want to create something unique! A digital photo is clean, it is sterile; everything must be added and edited. If you work with film, the whole atmosphere is extraordinary. One simply has to clean the dust and adjust the contrast.



“ I SEE EVERYTHING, EVEN  
WITH ME EYES CLOSED ”



















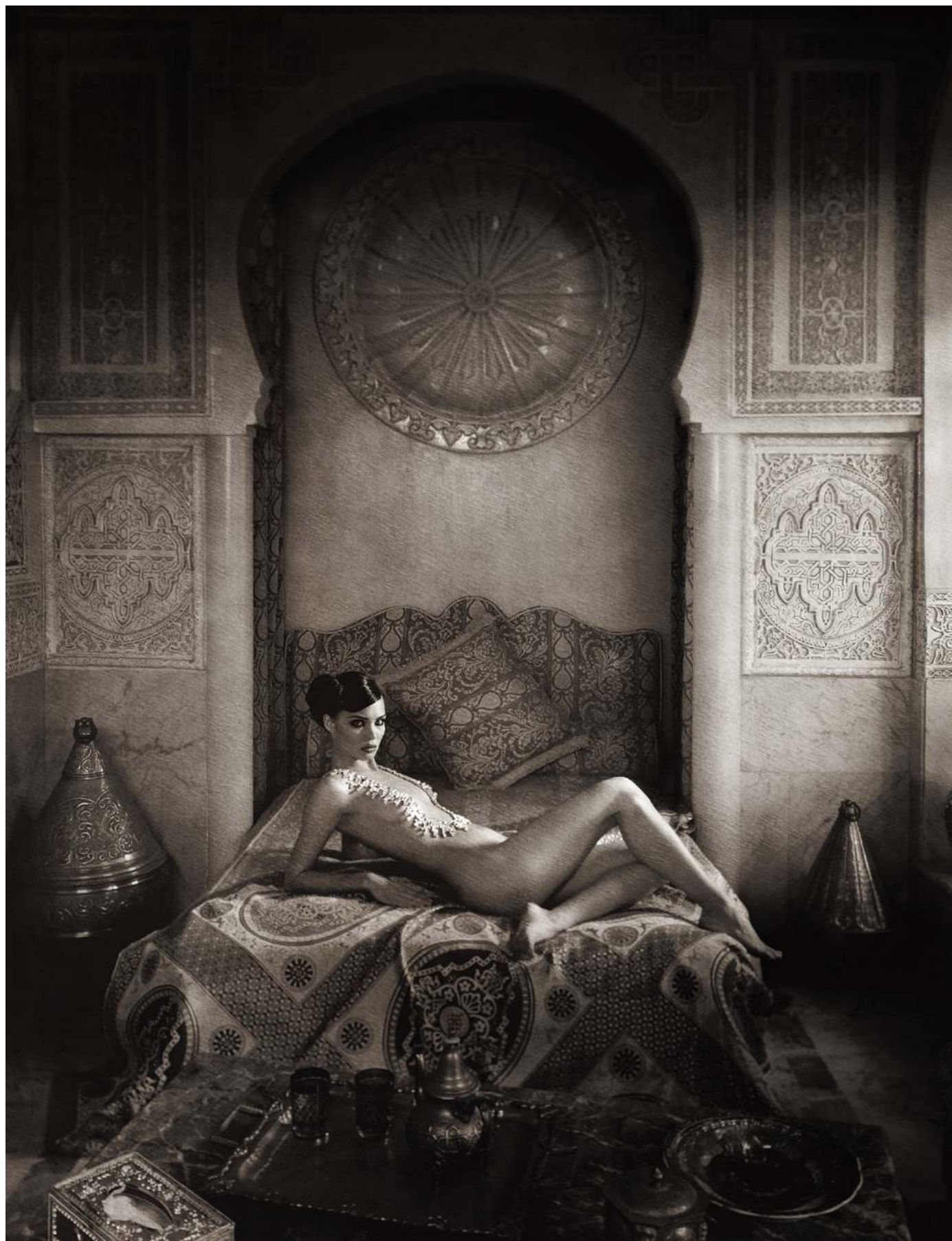
























# STEVEN LYON

Steven Lyon is an enigma, hailing from Los Angeles, California. His career forged by Andy Warhol's lens on Sunset Blvd in 1982. For over three decades, Steven has engineered a creative legacy both in front and behind the camera. Considered one of the top male models in the world throughout the 80s and 90s. The start of his career saw him as the face for designers such as Gianni Versace, Claude Montana, Jean Paul Gaultier, Cerruti and a five-year run with Trussardi. For five years, he was featured nude alongside the famous icon Iman for the then much talked about Nikos underwear campaign, lensed by Victor Skrebneski.

He has been photographed by such iconic photographers as Paolo Roversi, Mario Testino, Francesco Scavullo, Herd Ritz, Victor Skrebneski, Giovanni Gastel, Gianpaolo Barbieri, and Guy Bourdin. In 1989 and 1991, Victor Skrebneski honored him with the controversial nude Chicago Film Festival poster next to Deborah Harris.

After several years in Paris he retires from modeling in 1993. Five years later, he buys his first film camera, sells his house in L.A, and immerse himself back into the Paris fashion world- only this time on the other side of the lens, drawing his inspiration from cinema and the iconic photographers such as Helmut Newton, Peter Lindberg, and Herb Ritz. It wasn't long before Lyon took these influences and developed his own signature style. A very contrasted grain, usually adorn in black and white.

During an editorial trip to Namibia photographing supermodel Lara Stone amongst the nomad Himba tribe, he developed a love for Africa and its people. In the years that ensued since then, Lyon has found himself on Safari throughout Kenya, Tanzania and South Africa. It was on these trips that he developed his passion and appreciation for wildlife and wildlife photography.

















**Could you describe your photographic style, like a good friend would describe it?**

I'm a Story teller. RAW, sensual, cinematic and always evocative.

**Your career as a model began with a picture of you taken by Andy Warhol ?**

Well the story is: I was not a model yet and I was in LA. A man came to me and said that I looked like someone Andy would like to meet and asked me if I could come to the Mondrian hotel at 8pm to meet him. I didn't know who it was but my father in law said: "are you fucking crazy! It's Andy Warhol; you should go!".

So I went. He answered the door and said: "You're really, really very beautiful."

So, the next morning, he photographed me by the pool in my underwear (laughs).

After the shoot Andy invited me to "The Factory" in NYC. I never went; it just wasn't in my world to go. I look back now and I always think how much fun studio 54 and that time in NYC would have been. Modelling was presented to me in Paris, so that was my place to go... I had crazy fun! I may never have survived NYC at that time (laughs)

**Did you keep the photo ?**

It was published in Interview magazine. I don't have it. I'm trying to have the Warhol archives find it for me.

**What will you always remember from your career as a model ?**

First and foremost it was super fun, but more importantly it showed me the world. I made lifetime friends and opened my world up to many new and opulent things. I lived in Paris for most of my modelling career and most of my profession as a photographer as well. When I became a photographer I knew Paris would be where I would find my way. I've kept an apartment in Paris for the last 20 years and always will. For me Paris will always be home to many great memories and has introduced me to some of my most loyal and closest relationships.

**What are the three basic items in your wardrobe ?**

Dark chino pants, Brown leather shoes, white V neck t-shirt, brown suede leather jacket; oh well that's four, but what the fuck !

**Talk to us about that nude photo-shoot for the Chicago Film Festival poster by Victor Skrebneski !**

I worked many times with Victor, such great memories. He was a master and a gentleman. I was privileged to work with him on two Chicago film festival posters and also the Nikos underwear campaign, in which I was privileged to work with the iconic super model Iman over a span of five years, for me at that time in my career it was a dream... We had so much fun! Always, if not all the time ...very naked!! Loved it!

Victor asked me just a few months ago if I would pose nude again for a book he is doing so I said Victor I'm 54 years old! He said I'm sure you're in shape. I was and am so he shot me with Edita Vilkeviciute and also by myself. I never thought at this point in my life I'd be asked to pose nude once again. (laughs)

**You've also worked as an actor, how was it ?**

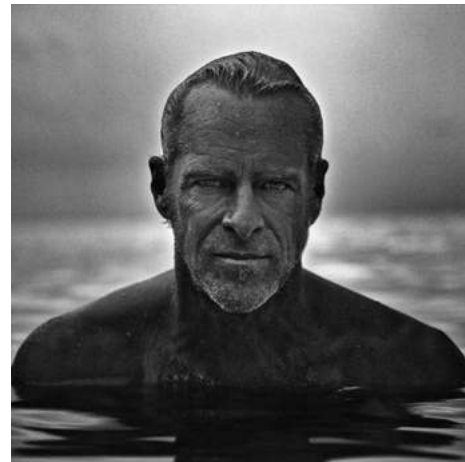
I loved it and that's why I started modelling. It was to pay for my acting classes. I worked hard and eventually was cast in a very successful play and a few movies in Hollywood, it appeared I was on my way when a writer's strike hit the film industry (the French know about strikes!), so there was no production, I went back to Paris and my modelling career took off in Europe once again. I didn't plan on it, but I stayed for the next ten years.

I recently did a small part in a Luc Besson film "The Family" with Robert de Niro that was really a great experience and reopened a door I plan on visiting again. I'm much older now, in a different place in my life and I know I would enjoy being an actor in films once again. When I was younger I had to look good, now I don't give a shit, it is what it is.

**How has your experience as a model influenced your work as a photographer?**

When I was modelling I thought about it, but immediately also though: "When I'm out

of fashion I'm out! It wasn't for some years after I retired modelling I decided to pick up a camera. I'm so glad I did, but I really put some thought into it before I did. I had a few dreams in my life, something happened where I really had to think about my future



and not my dreams. I knew I could be a good photographer, so I started shooting models, whereas before I was shooting mostly Playmates in the desert for fun. I also didn't realize photography was to be my dream... it still is.

Now I'm heading towards film directing as well, another dream.

**What are you looking for when you create a image ?**

An image people will remember. Images in fashion today run together. If I can take an image that is timeless and have a life or even evoke conversation, now that's a photo I can stand behind.

**You have a style which is instantly recognizable, technical question: What equipment do you use ?**

(Laughs) I collect cameras! I shoot Pentax 67. Hasselblad CW 503, Linhoff Master Technica 4x5, Sinar P2 8x10. When I shoot digital I use a Hasselblad digital back on my 503. I use my Canon 5D as a Polaroid or in some cases as my main camera if client and budget demand. I love film photography. Digital is the world we live in, so I'm very comfortable in that world as well. I love constant lighting (HMI, Tungsten, Kino) but I mix many light sources. If you understand light and light temperature you can use any

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...

light to get a great image. As for makeup and hair, it's so important, it needs to be current and on the highest level !

**For you, how has the world of photography evolved over the years spanned by your own experience ?**

Oh! Don't get me started! Digital has changed everything, it's given power to stylist and art directors who sit behind a laptop and direct the shoot. Some have taken it to the next level and became the photographers, never having taken the years to learn the craft. Now the industry norm is to just hire a good assistant and a great retoucher and BAM!!! you're a photographer! Throw enough shit against the wall and something will stick! Right? Digital gave amateurs a lot of shit to throw (laughs).

Digital is the world we live in and I get it. I'm very comfortable shooting it, it makes sense. Unfortunately it doesn't breed master photographers like the ones who inspired me years ago.

Personally I use my Canon 5D as a polaroid and I rarely shoot more than 3-5 rolls of 120 film, that's 30-50 images to make your selection for a shot assuming we are talking about medium format, when I shoot 4X5 I shoot 10 sheets per image, with digital its endless!

Today's digital shooters have the luxury of shooting 500+ images per shot, so much imagine editing! How can anyone miss... LOL!!! I remember when I used to work with Paolo Roversi. We would shoot a designer campaign with 10 outfits. And guess what? 10 frames were enough.

**What created your awareness of ecology / animal preservation ?**

I love animals! Always have! I've been doing Safaris in East Africa for over a decade. I love Africa and its rawness and of course its wild life. Wildlife photography is very exciting! It also taxes your knowledge of your camera. If you want to capture a lion chasing down its prey you better know your camera. I was made aware of the plight of the Rhino on one of my safaris and saw a way I might make a difference. Now, I'm on a journey making a film called "Something that Matters", a film to save the Rhinos from extinction. It's been the most difficult road I've ever taken, but I'm committed to finish it and try my best to make a difference in their horrific situation.

**Tell us what links / differentiates human photography and animal photography for you?**

That's funny, for me I see a photograph the same, women, man, animal, landscape... it doesn't matter.

I set out to capture something real, something interesting, sexy, raw. This is the way I see it on set or in the wild. My job is to convey to the viewer what I see at the moment and yes, animals can be sexy! What I capture is a cool image no matter what the subject.

**Your favourite hobby ?**

I'm a musician. I play and collect guitars. I used to perform in bars a lot when I was younger. And this kept me out of trouble (a little) when I was modelling. I'm a gym rat and a fitness health-food-freak, but I do have my vices (laughs).

**You have been linked over the years with some of the world biggest models , most recently to Lara Stone and after Edita Vilkeviciute. Care**

**to comment ?**

Well that's my private life and I prefer to keep it that way. Both girls especially Edita are very anti publicity. It's been a long time since I was together with Lara and I'm so proud of her success. It's ironic when we were together I told her she would be the Calvin Klein girl and she is. At that time she wanted to quit modelling. Edita and I are much more recent and it was a long relationship. I'll say what I always say about her. She is the best person I know.

**Could you tell us more about Lyonheart Love ?**

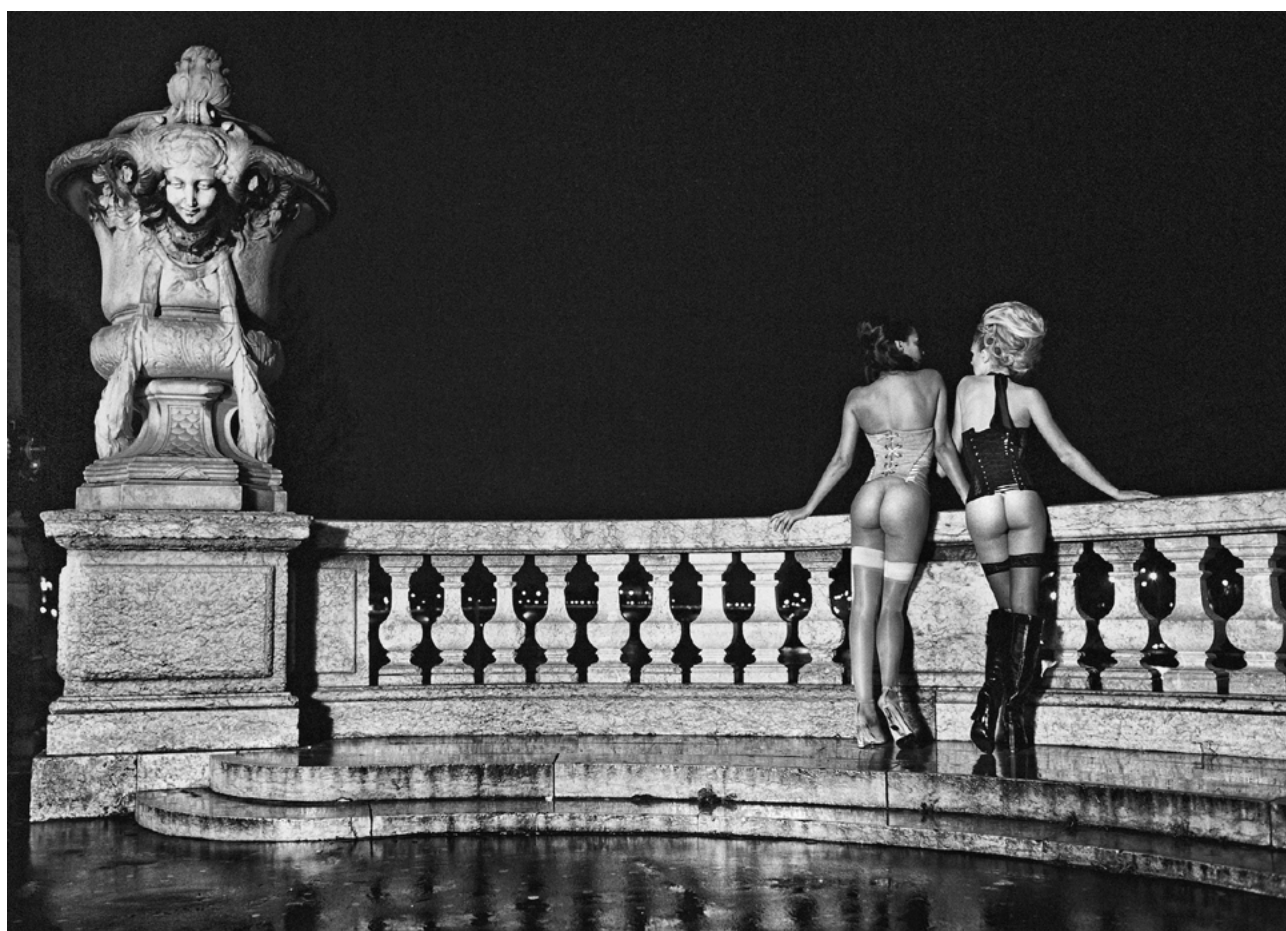
Oh! That's been a journey! I formed Lyonheart Love as a non-profit organization originally to produce my film "Something that Matters", now it's also the umbrella over many new projects. Something that Matters is a film to save the Rhinos. I filmed most of it on a 1000 km journey I took on foot across Africa. "Kings of the Catwalk Project 80's" is a film and book profiling the top 50 male models of the 80's and how HIV changed and effected their lives and the industry in the rock and roll glory years of the iconic fashion industry ... The 80's.

"You belong to me" is a 20 min short film on sexual freedom. It is currently in post production and getting ready for the film festival circuit. I also just finished a music video which I produced and directed for The Winery Dogs, an amazing band comprised of stellar musicians. The song is 'FIRE' and it just won best music video at the Hollywood Film Festival and is in final selection at the LA Film Festival. I'm very proud of this piece of work and I love the band. I'd like to do more of this in the future.

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**A great photo is one  
people tear out of  
a magazine to stick  
on their fridge**













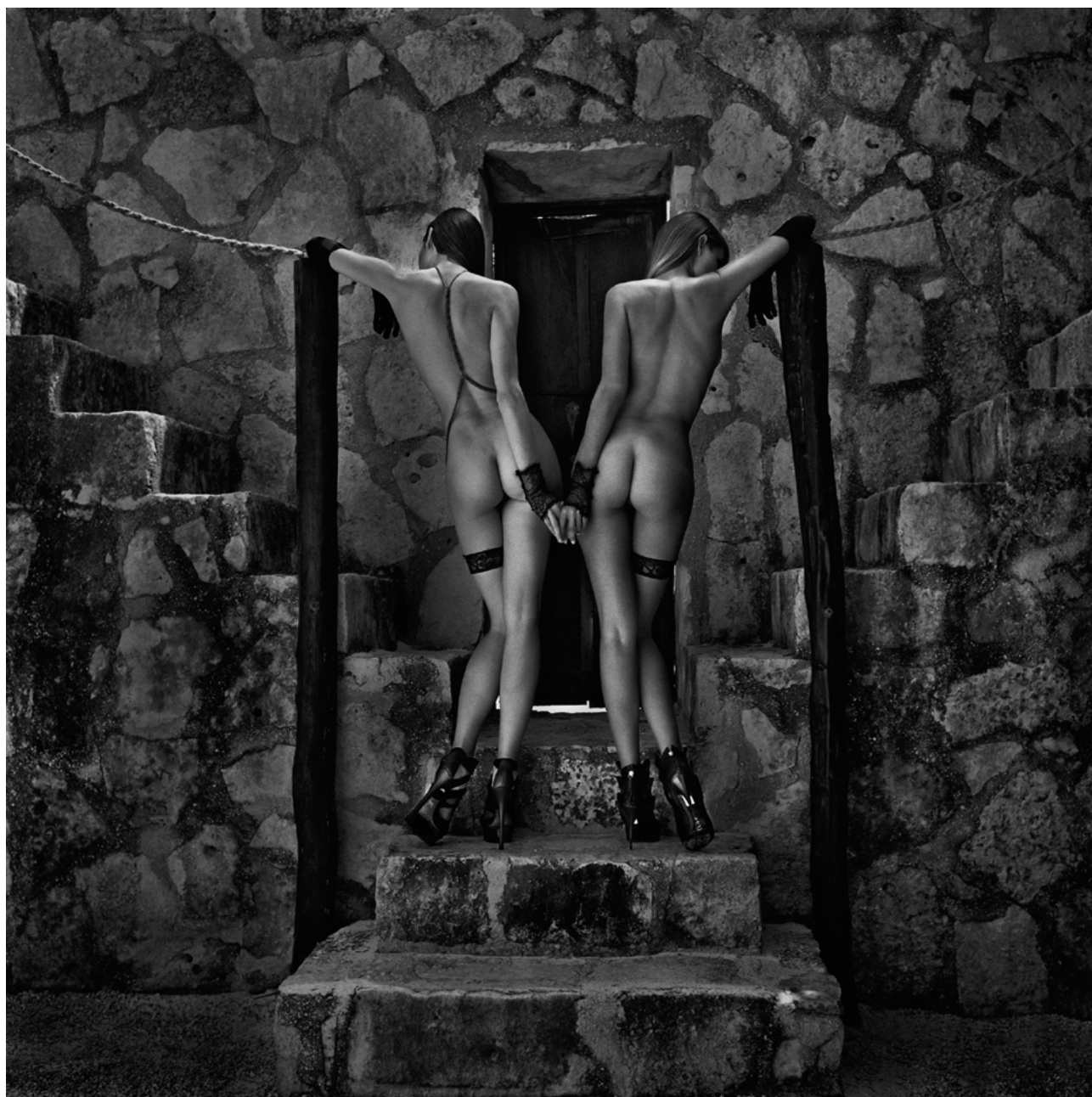


















20  
CAVEAU

















# PARTIE II

*To frame the nude in eternity*

# SZYMON BRODZIAK



Here is the story of a young man, a bit withdrawn, shaping singular images but yet recognizable among all, images that stimulate the imagination. Always in black and white, always devoted to women, images of beauty and mystery. A Polish man creating sensual and enigmatic portraits, a set designed with radiant elegance, sometimes of simple situations, causing desire and stimulating fantasy.

With a practice steeped in tradition and facilitated by modern technique, he reshapes the old-fashioned to give it new life, in an aesthetic and narrative approach, similar to Helmut Newton: a granular picture in black & white to transcribe the results from film, frozen and sculptural poses, strong and overtly erotic women.

“  
WHAT YOU  
SEE IS  
WHO YOU ARE















**When did you decide that photography would become your life's work ?**

I became fascinated by film photography at the age of 18. It was then a tremendous adventure. Later on, I enlisted at University in an Economics' class, which bored me deeply. I started a photography club with a few friends. We had conferences on photographic theory and history and also spent hundreds of hours in the darkroom developing photos, and working on the technique and the processes. The nostalgia of these processes still accompanies me to date, and it is for that reason I special in black and white.

When I graduated from university I founded a company with my father and two other friends, thinking that photography would remain only a passion. But after a year, I couldn't stand it anymore. I left the company, against my father's will and decided to focus exclusively on photography. I enlisted as an assistant with a studio belonging to a famous model's agency without any contact within the profession of any decent portfolio. I shot weddings to earn a living. During that time my only support was my fiancée and muse, whom never ceased to believe in me and motivated me never to give up on my projects, even the most far-fetched ones. This was the beginning.

**Was must a model do to seduce you ?**

Offer me some chocolate! More seriously, a professional approach is the only way to obtain spectacular results. A model must seduce the viewer, not the photographer. Guided in a respectful manner, the model should be an actress, creating an atmosphere and a tension through her beauty and emotions. The role of the photographer is to capture these emotions, put in a certain context, in order to obtain a unique image.

**What constitutes "bad taste" according to you ?**

Bad taste in photography is met when images are boring, and obviously predictable. Bad taste leaves no more to the imagination.

**Why did you choose to stay in Poland, it is without a doubt not the best place to succeed as a photographer and to exhibit ?**

This is exactly what June Newton told me when

I showed her my book during an exhibition in Monte-Carlo. She said: "Szymon, you should move to Paris et find an agent!" But I love Poland, and my hometown Poznań, my family is here, and my wife works for me. I can travel wherever and whenever, and Polish girls are the most beautiful women on earth!

**What did you have to forgo when deciding to become an art photographer ?**

I do not consider myself an art photographer nor a commercial photographer. To be honest, I do not understand this difference. I only do that which pleases me, whether it be a personal project or a large advertising campaign. To me, this is the only way to remain faithful to one's vision and fulfill one's desires. The more freedom I have the greater the result will be.

**What does inspire you in the female form ?**

A woman's body is the quintessential beauty, but I do not find inspiration in it though. I am more inspired by places, locations which enable me to reach a story. Only then can I stage the women in this particular setting. This is how I operate.

**What message do you wish to transmit through your photography ?**

My only message is "what you want, is what you are". I've never explained my images, because I believe that a good picture does not require an explanation. In a larger sense, my images are a tribute to women.

**Your typical day ?**

I usually spend my day at the Brodziak Gallery, it's a small photo gallery in Poznań. It is made of two black containers fitted with large glazed sliding windows. When I'm there I sell my pictures in limited editions, I meet people, I can plan new projects, retouch some photos... the usual stuff! I do not shoot very often. My ideas develop a little at a time; awaiting the right time to put them into action.

**According to you, what are the required elements to make a "good" image ?**

The success of a picture is very subjective

and it varies from one picture to the other. In general I reckon that the lighting and composition, but mostly the element of surprise are the necessary ingredients to realize a good photo. But the "je ne sais quoi" which makes a good image is always beyond any preconceived definition.

**Do you have a long shooting process ?**

The preparation time for a complex shooting usually takes 6 months. During this period of time you must take care of the location and the casting. The storyboards must be completed and validated, the team assembled, a good stylist must be found and the necessary accessories must be gathered. Several weeks are needed to prepare everything, when only a day or two suffice to gather 10 or 20 unique photographs. You must therefore be very focused and have the images already established in your head before they are actually shot.

**How does it feel to be exhibited at the Helmut Newton Foundation ?**

It's incredible, breathtaking, unreal, stressful, magical, difficult, spectacular... all at once, and so much more! So, fairly strenuous. I'm a huge fan of Helmut Newton's work and I've visited his foundation in Berlin many times. It's impressive; a real institution! And after all it is a little bit like the Vatican of photography! So being exhibited there at the age of 36 alongside some iconic works from Helmut Newton, it's a dream come true!

**What are a model's most desirable qualities ?**

The qualities of an actress, an expression of emotions, being committed to a project, having confidence and of course, a cute ass!

**Your projects ?**

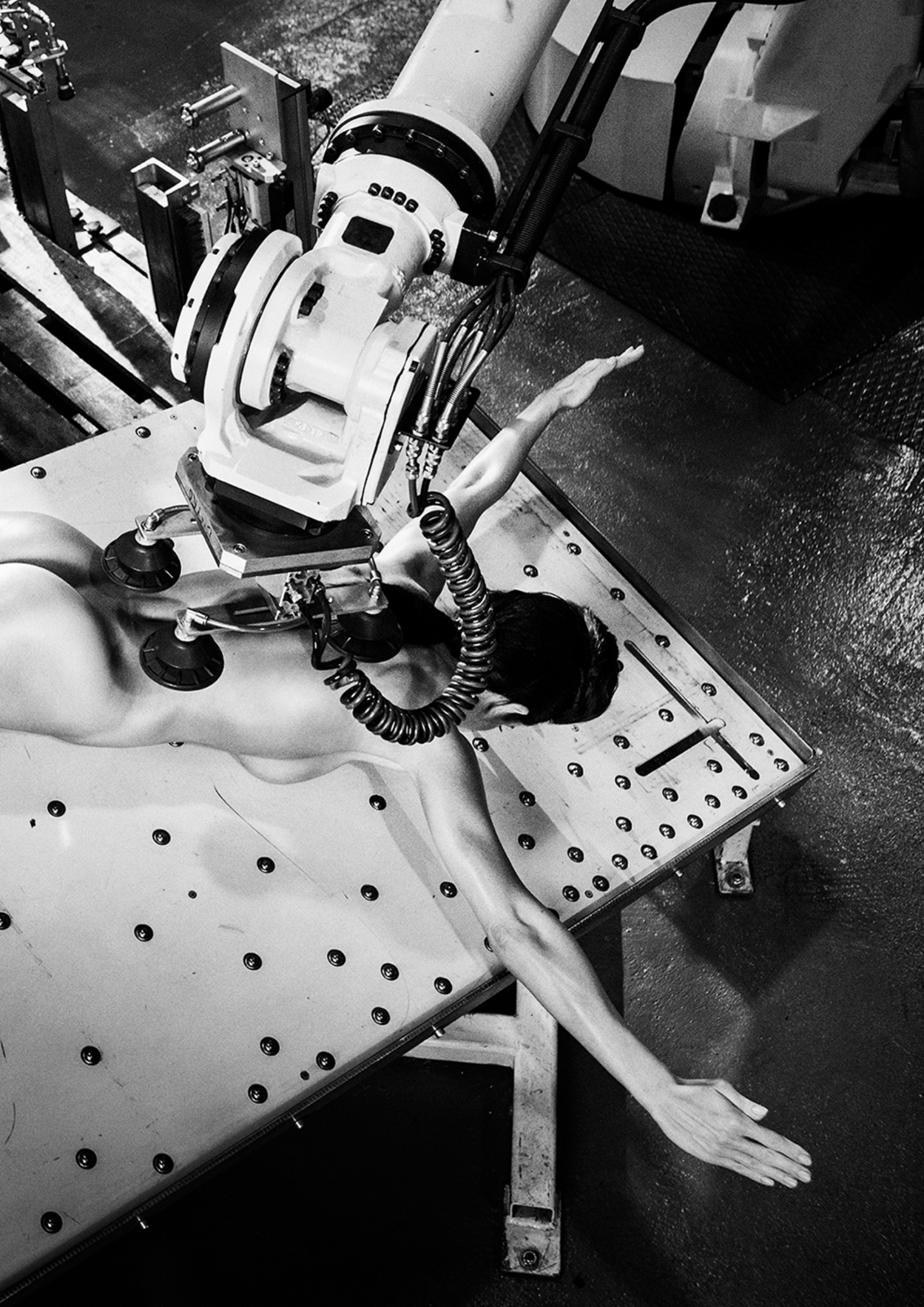
Nobody's calling me these days. In Poland, everybody thinks I'm too expensive, and outside Poland, nobody knows me! So I'm stuck with my own crazy ideas and my team at hand – which is a perfect combination to achieve something new and surprising. To be honest I have a few interesting projects scheduled for 2016, but I'm not allowed to tell you about it just now.



































# INGE PRADER

FOR LIFE BALL

*In order to understand the coming pages dedicated to the works of Inge Prader, it is necessary to put them back in their context. The Frise Beethoven you will find herewith – an interpretation of Gustave Klimt's work, is an order made by the Life Ball association for its great fundraising event. Many world famous photographers like Ellen von Unwerth or David LaChapelle get involved each year to this association to realise beautiful and strong imagery for a noble cause.*

The arts for those in need, beauty for that which is good :

Life Ball is Europe's biggest annual public manifestation against HIV/AIDS that activates renowned designers, celebrities and the public to take action and participate in a colourful festivity. Since 1993 Life Ball is triggering the creativity of guests, the public and companies as well as their generosity - unifying them in a celebration of life that not only raises funds, but fights the stigma and taboos surrounding the virus and people affected. The event is a one-of-a-kind fundraiser offering a communication platform for international organizations fighting HIV/AIDS.

AIDS LIFE - the organization behind Life Ball - is an independent non-profit organization with the aim to raise funds for the much needed support

of people who are HIV positive or living with AIDS. It was founded by Dr. Torgom Petrosian and Gery Keszler in 1992. The annual Life Ball weekend is the organization's main fundraising source.

The Life Ball's Style Bible reflects and explains Life Ball's annual motto and serves as an inspiration for Life Ball guests whether clients or contributors to the project. The creative concept and accessories are designed by Gery Keszler himself and his team. The photographer, Inge Prader, collaborates for the second year with Life Ball through her talent and imagination.

The gold element plays a central part in the creative process of the Style Bible subject and festivities surrounding the main event. The "gold" is perceived as promoting dreams, opulence and freedom.



*Life Ball /Inge Prader ©*















Inge Prader is the photographer of sumptuousness and intricate staging.

Born in Lienz, in the Tyrol region of Germany in 1956, she founds her studio in Vienna, where she now lives and work as a commercial and portrait photographer.

As we observe Inge Prader on stage, we are immediately stunned by the warmth and sensitivity with which she addresses her models. According to her: “it is important to strengthen the confidence and to accept the people you photograph. They must feel at ease first, then they can begin to appreciate themselves. It is the only way to work well together and thus reach the best results”.

Her ability to master several skills appears in her portraits. “In this situation I am very close to my models, I can learn to know them. They reveal themselves a lot to me. As a portrait photographer you share the same kind of intimacy as you would with your doctor, or your hairdresser”.

Inspired by Peter Lindbergh, she shuns away from excessive retouching and the tendency to venerate youthful traits and exalt the body’s perfectionism. “Today, almost every single photo is retouched; if they weren’t we would perceive it negatively. But I surely can use it sparingly, simply to enhance beauty. It is the systematic and abusive use of it which I refuse”.

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***I am happy to have photographer Inge Prader and the Style Bible’s creative mastermind Gery Keszler, founder of Life Ball, here with me for this interview. Let’s start with the topic of the Klimt inspired Style Bible-shooting.***

**How was chosen this story of the Beethoven Frieze last year ?**

**Gery Keszler** : Breaking out of old ways and advancing one’s own individuality and self-determination; these were the core ideas of the Viennese Secessionists that do form a wonderful metaphor for Life Ball and its aim. Our interpretation of Klimt’s Beethoven Frieze tells a slightly different story than the original but is a story of humankind longing and struggling for happiness as well: A brave knight, accompanied by compassion and Ambition, sets out to confront hostile forces and temptations. Do not get me wrong – Life Ball is far from dooming temptations like the represented Lust, Wantonness, and Intemperance – but they need to be acted

out responsibly, self-regarded and always in respecting others. The knight follows the path to poetry and arts as a source of consolation, which furthermore leads into an ideal realm in which the journey finds a glorious culmination. The final scene – the couple kissing – is Life Ball’s statement against fear of contact and ignorance towards people affected by HIV and AIDS. A topic that we have been fighting against since the very beginning in 1993.

**I heard that you worked with 50 team members, consisting of MUA, stylists, painters and set designers, is it hard to work with such guidelines and directives ?**

**Inge Prader** : As a photographer the occasions for working with such a big set and team are rare. Such an attention for details, so many people involved and based on a multilayered concept – this is unique and something you experience exclusively at a Style Bible-shooting. It is a big challenge

and wonderful pleasure for me.

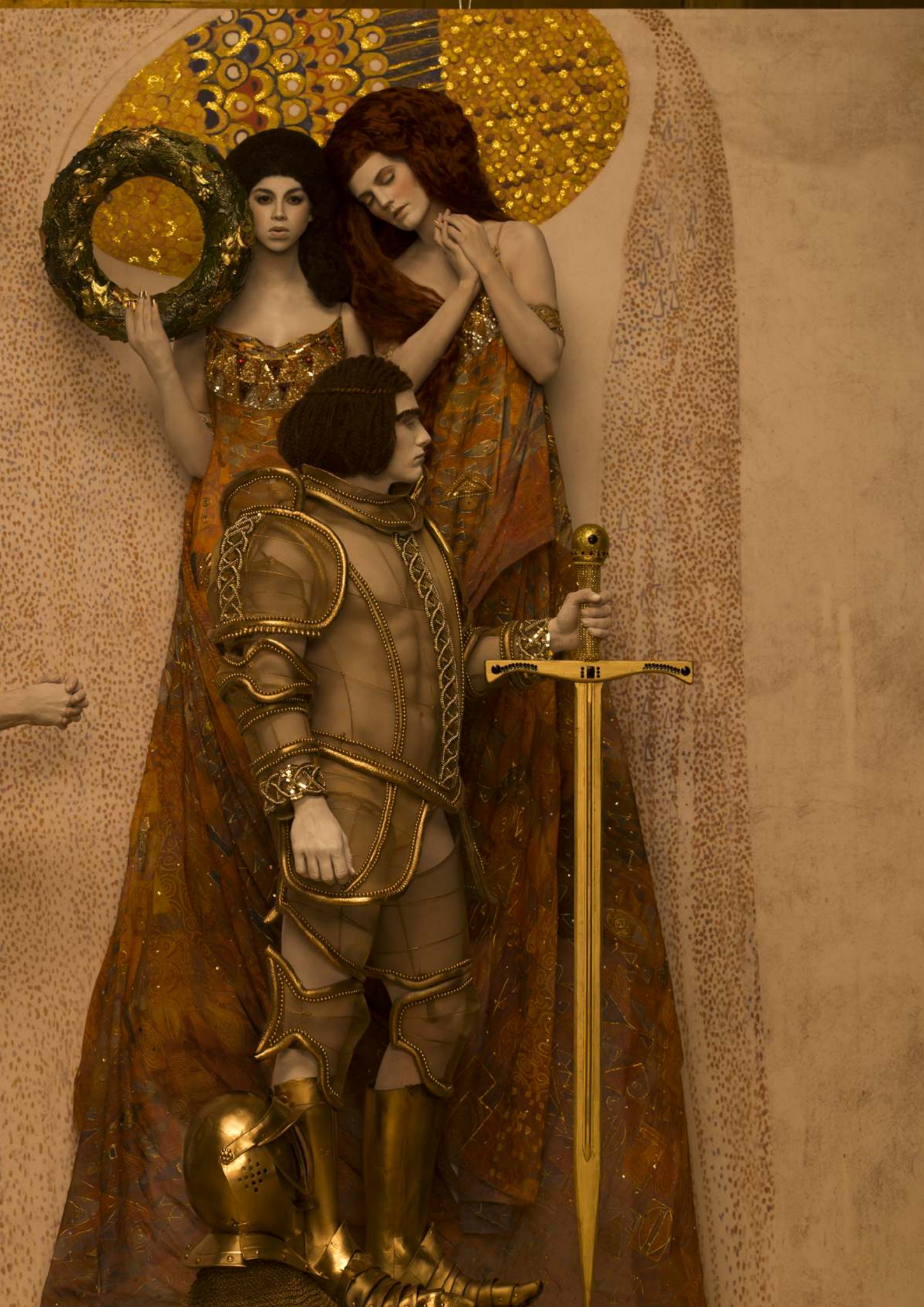
**Gery Keszler** : In total, there were 83 models involved in the shooting. Counting all the other supporters like hair stylists, make-up artists, students from a Viennese Fashion-school “die Herbststraße” or the people responsible for the props or catering – there was a total of 130 “Life Ball-Angels” – that means people supporting Life Ball and its aim voluntarily – working at the set and countless people involved even before the actual shooting-week started.

**How long did it take to realize the staging and the composition ?**

**Gery Keszler** : First there is this idea in my head that I try to formulate and think through for quite a while before I present it to my team. The concept needs to reflect Life Ball’s aim, communicate our main topics and be entertaining at the same time. Then me and the team get familiar with the motto from every perspective – from the artistically, the











*Life Ball / Inge Prader ©*

social, the historical as well as the musical – and fix the subjects we are going to shoot later on. Almost all the costumes are handmade based on opera costumes that we get sponsored by Art4Art – I spend days in their storages. It actually took months for one staff member and volunteers, spent in our own studio sewing, painting, placing Swarovski Crystals and decorative elements by Zaruba...all according to the first overall concept.

**Let's talk about your work as a photographer, Inge. Did this work of Klimt, and all the media and its repercussion, covered up or hides your other work as a photographer or do you think this is your most rewarding achievement as an artist ?**

**Inge Prader :** Working for both 2014's Style Bible Production "Garden of Earthly Delights" as well as for 2015's Klimt inspired Style Bible was a great honor for me. The connected national and international media exposure increased my publicity considerably, what definitely helped receiving interesting orders – so for that I'm very grateful to Gery Keszler and the Life Ball Team.

**Could you describe your style, like a good friend of yours would describe it ?**

**Inge Prader :** I think it's difficult to picture myself – that's something I prefer to leave to someone else. But my ambition is always, to attain the confidence of the people I photograph.

**How do you see photography now ? What are the aspects that fascinate you, and those that bother you ?**

**Inge Prader :** Photography is my business and my passion. One aspect of today's photography is, that due to technical possibilities it is less the image of the reality. But I am still fascinated about the fact, that this profession always offers new challenges, no job is like the other and you are in a constant process of getting to know new worlds and personalities. What I dislike is the development of the ideal of beauty, which has been shaped by the fashion-world. That's why I get involved with organizations fighting against eating disorders, anorexia and cosmetic surgery in early years.

**Could you tell us about how you started photography ?**

**Inge Prader :** I grew up in a small town in the province, where I worked for a photography shop. There I discovered my love for photography and at the age of 20 I moved to Vienna. Since then I work as a self-employed photographer.

**What are your own influences ? (painters, directors...)**

**Inge Prader :** J'ai toujours été fascinée par la peinture et le cinéma, notamment Michel-Ange, Picasso, Magritte, Fellini, Pasolini, Greenaway et Lynch.

**Are there contemporary photographers you admire ?**

**Inge Prader :** There are several photographers, whom I admire. For example Peter Lindbergh, Bruce Weber, Annie Leibovitz, Paolo Roversi and Tim Walker.

**What is your notion of « ideal body »?**

For me the ideal body is the one, in which the respective person feels well.

**What is a good picture for you ?**

**Inge Prader :** A good picture is one, which you even remember decades later.

**Do you have any upcoming projects that you would like to share with us ?**

**Inge Prader :** Apart from commercial projects I work on several books and exhibitions.

**According to you, will the change of cultural structure through the current emigration of nations influence photography ?**

**Inge Prader :** I am convinced that we are in a phase of cultural change. According to the new impacts there will develop new perceptions, which will change complete culture scenes and therefore also photography.

*www.lifeball.org and  
www.stylebible.org  
Life Ball/© Inge Prader*

“ Today most images are photoshopped.  
If they weren't they would be ill-perceived.  
But there is a simple and subtle form of  
retouching and enhancement which suits me,  
when it doesn't fall into the extremes.













“

There is no autoportrait  
of me. I am not interested  
by my own image as an  
object of representation.  
I rather prefer others,  
particularly: women.

Gustav Klimt















### FRISE BEETHOVEN (1902) Gustav Klimt (1862-1918)

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In the early twentieth century, Art Nouveau fills every available space in order to create an favourable environment for the modern human's fulfilment. This "complete art" based on the aesthetics of curved lines contributes to a "youth explosion" through a new generation of artists responsible for its emergence. Thus, whilst Hector Guimard repaints the Parisian metro entrances, and Victor Horta builds the Tassel Hotel in Brussels the Secession Building in Vienna commissions Josef Hoffmann to create a monument in memory of Beethoven.

The Frise Beethoven will be shown there one year later, in 1902 to coincide with the palace's fourteenth exhibition. Gustav Klimt, who originally thought it would be destroyed after the exhibition conceived it with unconventional materials but it finally remained on show.

The illustrative work is a 31.14 meters long wall made of seven screens of 2.15 meters in height representing the fifth movement of the ninth symphony of Beethoven called "Ode to Joy". Gustav Mahler who totally approves the work of Klimt, sees in it an aspiring joy for a suffering humanity in search for an art-inspired healing.

As in Schiller's poem, the work is divided in 3 distinct scenes. Firstly, humanity's torments represented by rivals' powers (the giant Typhon and his 3 daughters) as well as the ever constant worry of humanity (lust, immodesty and drunkenness). The search for happiness is made evident by a weakly humanity's pleadings towards the hero portrayed by a knight dressed in gold and armed with a steel sword. Finally the incarnation of exterior forces and the craving for happiness is made through poetry, arts and the chorus bolding singing the Ode to Joy.

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# PARTIE III

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*What is more sincere and authentic than a nude ?*





# TONY KELLY

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The Tony Kelly style is unique and unrivaled. It's raw but sophisticated at the same time. A full-HD fireworks display with shimmering lights and colorful crackling like a tangy mist sprayed in your face.

His trademark: sex, stereotyped men, clichéd women, fierce colours and black humour in a loud and cursing cascade of glitter and testosterone. Tony is a blatant provocateur. At first glance, the style might appear vulgar and coarse. It is the intention of the photographer, to overtake the limits of good taste, put forward ugly emotions and interactions and revel in the obscene.

His dynamic images are very much “made in California” though Tony is a pure product from Ireland with his unmistakable accent and sarcasm. He starts out in independent papers, covering events and locations nobody was interested in. From civil uprising in Rwanda to the war in Afghanistan, he spent eight years covering areas of armed conflicts before changing his focus and trying his hand at fashion photography. Keeping his gaze firmly focused on the rendering of emotions and flesh. Now, as he likes to remind us, he captures the spontaneity of the moment like a voyeur would admire a scene.

















**Could you describe your style, like a good friend of yours would describe it ?**

My style is like a perfect summers day on the french riviera; colourful, warm, fresh, sexy and entertaining.

**How did you get started in photography ?**

I worked as a press photographer from the age of 18. I was as keen and motivated then, as I am today. hard work and grit determination gave me the access to the doors I had to kick open to get my start.

**What is your personal favorite image ?**

My cover shot of amanda booth sitting on the nose of boeing 737 plane in the mojave desert.

**What is Your Criteria for beauty ?**

I am drawn to people that have “that something special”, the extra twinkle in the eye, the crazy streak, that mischievous look about them. this combined with physical beauty gets my attention. There are very few models that have this extra magic. I see so many that are beautiful but they dont transmit that special energy which is essential for me. Helmut Newton’s numerous pictures of Charlotte Rampling personifies this for me.

**The ultimate bad taste, what is it for you ?**

Guys who wear the same colour suit, shirt and tie !

**To be a photographer is to be a voyeur ?**

In the every day social sense yes.

**If you could switch your life with someone for a day, who would it be ?**

A hard hitting defence attorney.

**I’ve read that your approach to photography is more to entertain rather than making art. So how do your ideas come to life ?**

I do what i do and that’s what becomes natural to me. If people wish to hang my images in galleries or their homes, I am more than happy. I set out with the same objective that I always have done and that is to entertain myself. If i enjoy the images I create then I am confident that the rest will work itself out.

**What question would you like to be asked ?**

My favourite place in the world to ski. and the answer is Val d’Isere.

My favourite place in the world to golf. and the answer is royal Dublin golf club.

**What do you hate about photography ?**

The english spelling with that «ph» at the start. I think the french or spanish way with that nice «fo» is sexier !

**How did you get to these saturated colors ?**

By shooting colourful stuff in the first place. I am asked that regularly and the answer is very simple. If you shoot a model in a red dress against a yellow building with a crisp blue sky overhead and the sun beating down on her, you’ve got yourself a good start!

**What is your typical day like ?**

On the days I am not shooting I cycle or swim in the morning, then meetings, lunch, meetings, a glass of wine at chateau marmont and more meetings.

**What is your view of the nude in photography ?**

The nude in my images is one of many layers that create the overall story.

**An anecdote during a shooting ?**

Convincing amanda booth to be crained up on the nose of a boeing 737!

**An epithaph ?**

Never complain never explain.

“

**It doesn’t matter who the client is,  
and what the budget amounts to.  
Whether it is a 300k production or  
a \$20 job. When you do your best,  
you are happy and fulfilled.**

”



































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*THERE ARE TWO  
OBSCENITIES  
IN PHOTOGRAPHY:  
THE ART AND  
GOOD TASTE*

*Helmut Newton*













































# LE TURK



For the last seven years, Le Turk creates a papier-mâché universe reflecting the world we live in. He populates it with characters that are sometimes grotesque, sometimes sublime but never cynical. He then tells them the beginning of a story, plays the first notes of a melody and slowly walks backwards to place himself behind the camera. A singular alchemy then starts to operate: the scene takes life, the walls of the studio disappear and this little world starts to evolve. The story becomes clearer, the music speeds up, grows in intensity and becomes truer... and when the music becomes symphonic, Le Turk freezes the scene in one of his images.

Le Turk has recently printed a retrospective book called "Opera Mundi", now available on Amazon. It shows the 7-year work of a 32 years old French artist living and working in Leipzig. He creates life-sized decors and scenery in which his larger than life characters are portrayed in order to create genuine photographic tableaux.



































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“  
Tout est achevé !  
Ô réconfort pour les âmes  
qui souffrent ! La nuit de  
chagrin. Maintenant sa  
dernière heure. Tout est  
achevé !

Passion Selon Saint Jean,  
Leipzig, 1724

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# Flash on

Evelyn Bencicova ————— p 148

Sébastien Roignant ————— p 160

Neil Snape ————— p 172

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*Normal Series:*

Hervé Lewis ————— p 182

Ivor Paanakker ————— p 198

*Room with a view* ————— p 220



# EVELYN BENCICOVA

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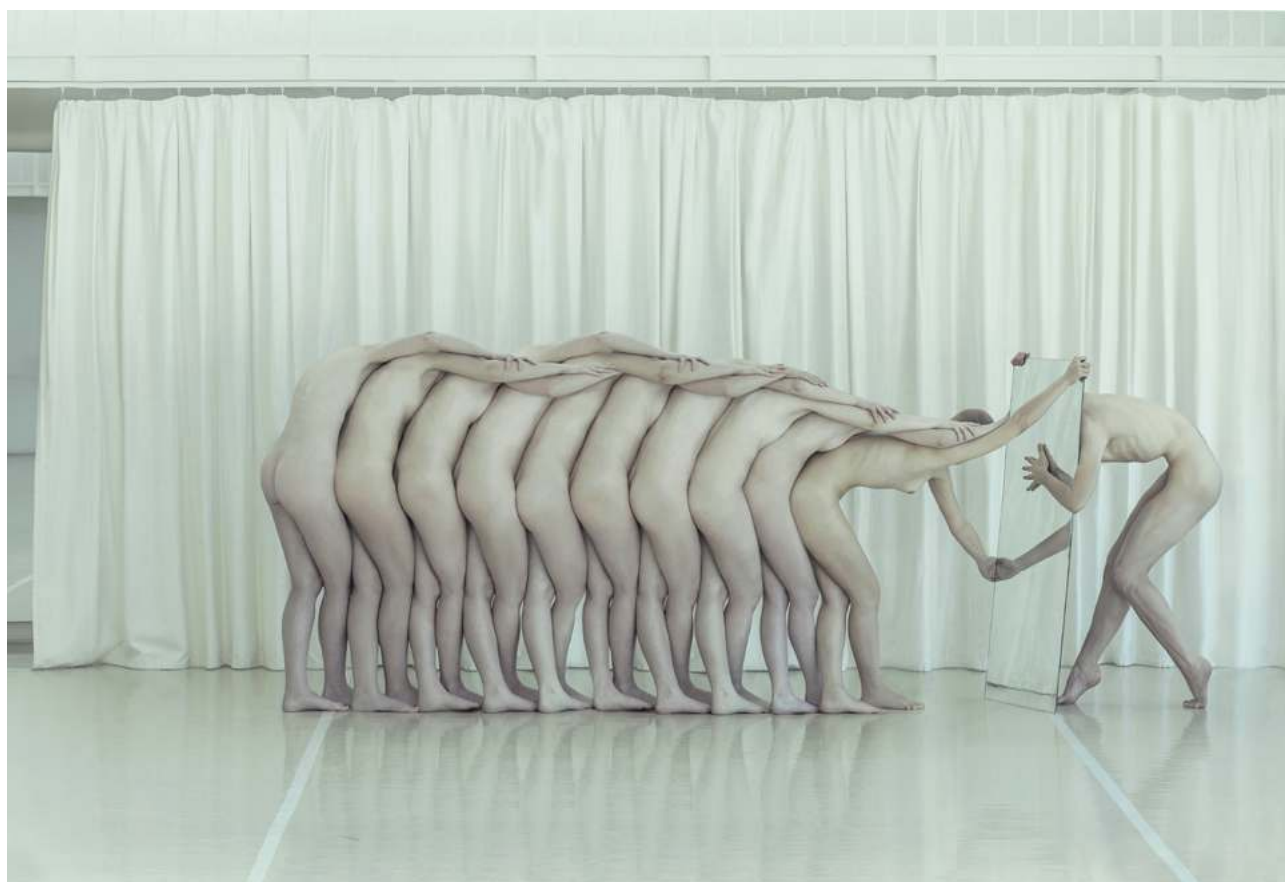


I create a fiction based on truth. Photography is a narration which allows you to invent your own reality. I do not take pictures; I create photographs which reflect my own vision of the world. Photography is only a means. It is not what I wish to show, but the way, the means to show that which matters.

The creative process is long and often complicated. Most of the time, I am so absorbed by the idea itself that the entire photographic process has become an essential part of my life and my own survival! (laughs). This realisation and the creative process pull me forward so intensely that it becomes more important than my basic vital needs. This process is comprised of the concept creation, the research, the production, the artistic direction, the casting, the location scouting, the styling, hair and makeup as well as the entire management of it all and the communication around it. All are important. Usually I work without a budget, and under full improvised conditions. I believe that most often, creativity is born out of discomfort and the lack of resources; when you are compelled to invent new solutions







































# SEBASTIEN ROIGNANT

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“

Some people express themselves through words, voices or drawings. Others by gestures, expressions or acts. The only way I have found was through images” After my training in cinema at the ESRA in Rennes, I started photography in 2006 with my preferred areas of interest being: portraits, landscape nudes and movie staging.

I have always loved and respected the female body.

Before doing photography I painted nudes already. Not long because photography quickly took over a large portion of my life. Also I am very shy and it took me a long time to dare having a nude photo-shoot, to find a subject where nudity had a real interest, a true significance. I did not want to take pictures of nude women just to show a naked body. I actually wish to start overcoming my shyness and focus on more sexy nudes.



In this series called Soledad, nudity is a must. It is a return to nature without any artifice. Nudity show the fragility of the human being. The body is not sexualized at all, which is fine by me at this moment, as I slowly chip away at my timidity little by little.

This series is born from my desire to change my habits, to step away from my comfort zone. It is also born from the discovery of a region: the Bugey (in the south of the Jura). It is a very potent location, as I like them. Then the subject revealed itself. I like leaving my instinct guide me. I know it will lead me

somewhere. If I put so much energy onto it, it is because there is a reason.

I found in photography a means to be fulfilled and to become the person I've always wanted to be. I want to share that which I have discovered. It is for that reason that I created a Youtube channel: Youtube F/1.4 enabling many new photographers to learn and grow. Aside from this professional aspect, I have continued my work as an author. It is the only means I have to exteriorize the emotions within me.































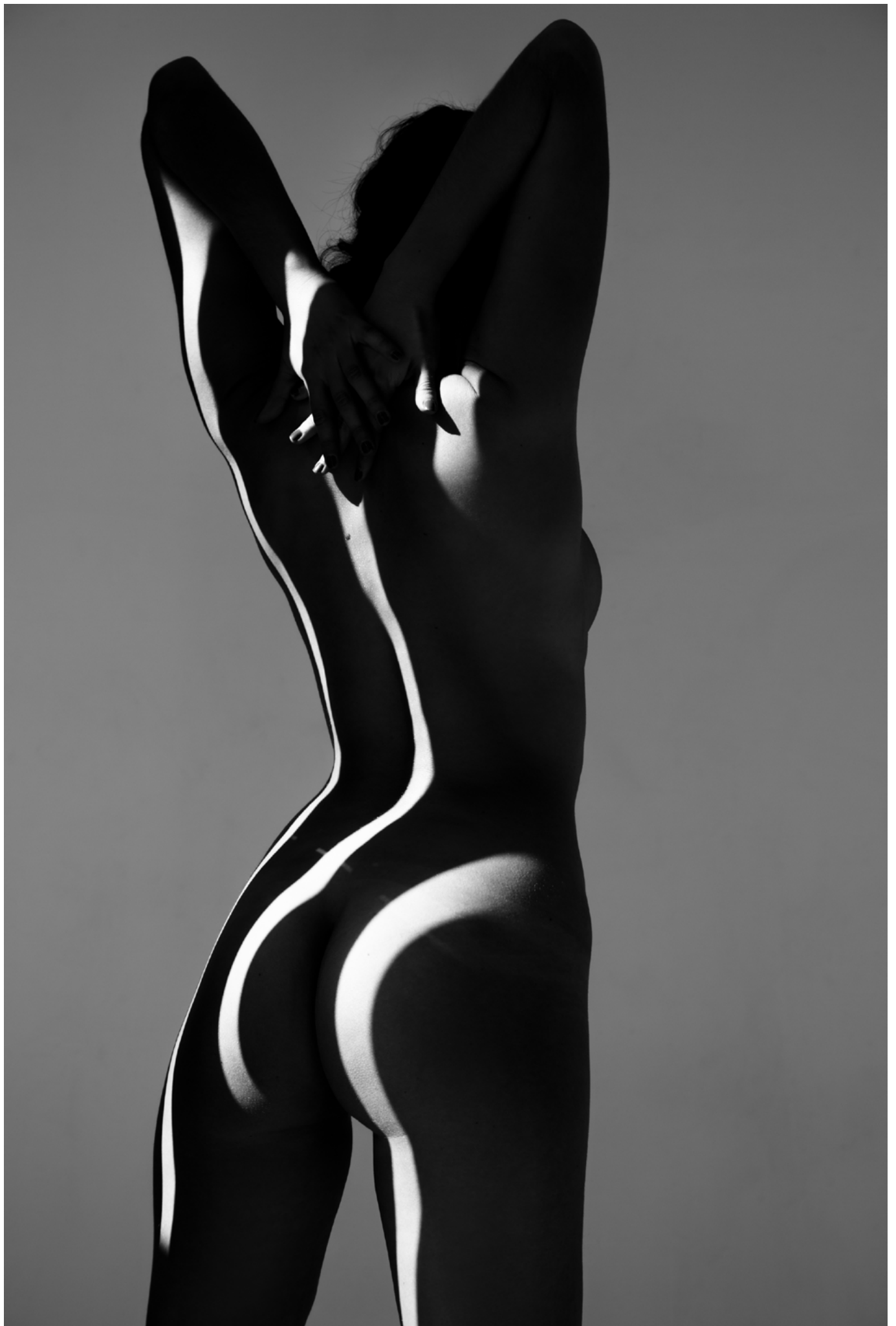


# NEIL SNAPE

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Inspired by the past and intrigued by the future, Neil Snape continues his series of artistic nude portraits combining classical forms, lighting adjunctions or the use of colour to create images of modern abstract illustration. For the last 2 decades Neil Snape produces advertising images and editorials for the big names of the industry. Since 1991 he lives and works in Paris where he concentrates on beauty, portrait and artistic nude photography. —————

































*Series*

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N O R M A L

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— by —

Hervé Lewis

JP Lacube (*Photo Assistant*)

Audrey B (*Model*)

Roxanne (*Model*)

Clem (*Model*)

Mathilde Sicot (*make up*)

Paula Magnier (*hair& make up*)

Sophie Bailly (*stylism*)

Monica (*shirt western*)

——— Special thanks ———

*Anthony VIP Models*

*Profoto*

*Demonia Paris*

*Lincoln Svetlana*

*Espace Christophe Jean*

*Charles 50 av de New York*



































*“CE N’EST PAS DANS  
LA JOUISSANCE  
QUE CONSISTE LE  
BONHEUR, C’EST  
DANS LE DÉSIR”*

*D.A.F. MARQUIS DE SADE*











# IVOR PAANAKKER



Through his creative work Ivor tries to carry the viewer in an unfamiliar place, a “somewhere else”, like a dream awakened, between coherence and oneirism, the world of a voyeur, taking advantage of the view guided by his fantasy. This atmosphere gives us a glance of an intimate moment, private and a world in which the viewer is usually not allowed. Infused with eroticism Ivor Paanaker’s images are soft and silent – capturing the exquisite and sophisticated elegance of female beauty.





























*Series*

NORMAL

— *by* —

IVOR  
PAANAKKER

*Pulente*









*Bodysuit Sonata*



*Corset* Paul Seville







*Gaïne Ivoire* Kiss me Deadly

## IVOR PAANAKKER

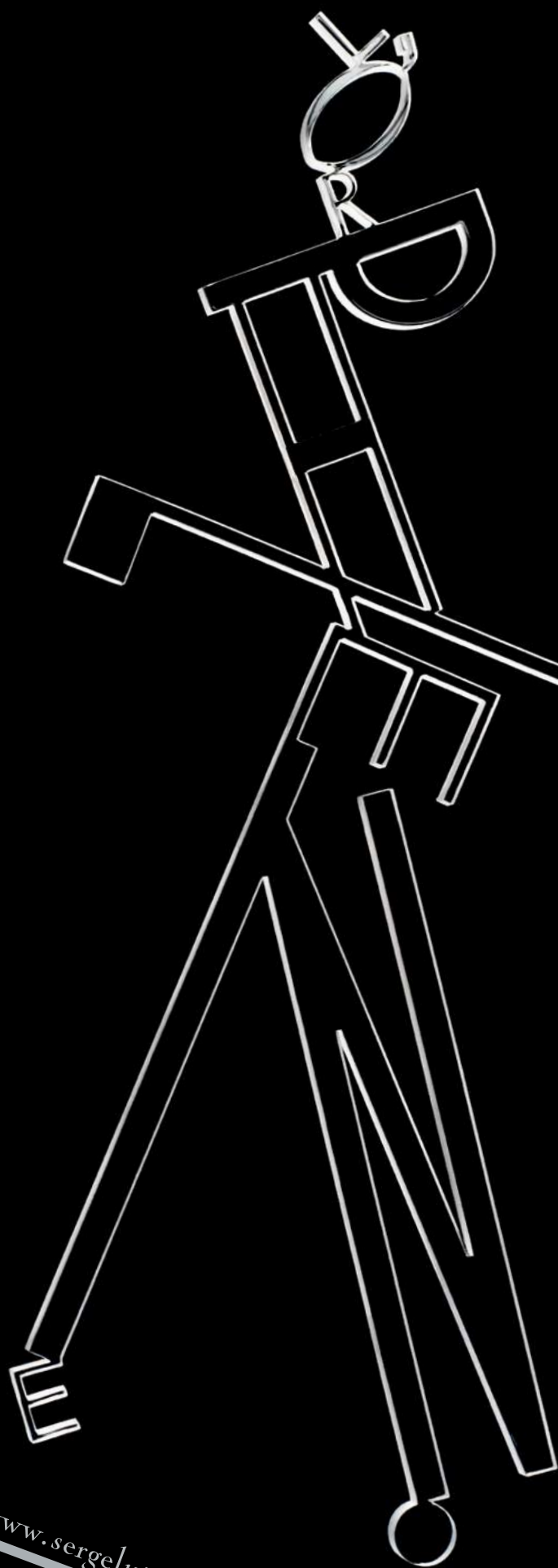
*Zoi Gorman (Model)*

*Pleasurements.com (Stylist)*

*Yudeska (Hair& Make-up)*



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[www.sergelutens.com](http://www.sergelutens.com)

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Olive Santaolarias ©



Martial Lenoir ©



Pino Leone ©



Hans Withoos ©

## DISCOVER THE NORMAL GALLERY

Find the artists of this edition and their exclusive works in the new online Normal Gallery. Exclusive and UNIQUE Polaroids, rare photos, limited editions numbered and signed by the artist.

The Normal team closely collaborates with each photographer presented in this gallery, most of them became friends. Throughout the years, we have acquired a privileged relationship with the most talented actors of tomorrow's photography. We therefore display only artwork that touches us from the artists with whom we have a link through our publication.

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# NORMAL COMPETITION

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*Normal offers you the opportunity to be published in its pages, through a photo contest, sublimating the aesthetics of the body through artistic nude photography. The last competition was themed "Fantasy": we had asked for original poses, non-standard lights, and innovative concepts for a rendering of the more unusual.*

*Here are the 6 shots selected by the editorial staff and selected by the readers and participants of the Normal community. The first prize goes to Jvdas Berra for his photograph «Venus In The Sunlight» with Nohemí Hermosillo.*





Artist : Jydas Berra

Normal  
—215—





Artist : Julia Fullerton



Artist : Kamila Karpinska





Artist : Alec Dawson

Artist : Christophe Serrano





Artist : Piotr Fajfer





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# ROOM WITH A VIEW

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Artist : Alexandra Laffitte



Artist : Donal Moloney

In our wish to interact with the reader, we are open to any editorial content, whether photographers, models, creative or designers. We support ideas, projects articulated around three themes : art, fashion and nude. We want that all, inspired amateurs, passionate and professionals can access this window, open for you, in the name of art. Do not hesitate to send us your best shots or your books at this address: **redaction@incarnatio.fr**





Artist : Antoine Tyce  
Model : Manon Farge



| *Artist :* **Patrick Chelli**  
| *Model :* Camille





Artist : Gilles de Beauchêne



| Artist : **damiendufresne**  
| Model : Anissa Von Busse (*Metropolitan Agency*)





Artist : David Charles / Mécène : Art Roberson  
Model : Muse

Appel à vos réactions : - Site : [www.imageofmuse.com](http://www.imageofmuse.com)  
- Facebook : [www.facebook.com/just.muse](http://www.facebook.com/just.muse)



Artiste : URBANTAG  
Modèle : Philippine



Artiste : Allan Teger



Artist : Corwin von Kuhwede  
Models : Chaja and Kleines Aktmodel





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